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A LITTLE SONG OF THANKSGIVING

As a bird song, full, free, ingenuous, our thanks be given. For all the fine things of life, beauty, goodness and truth, for Art that makes these manifest, for all the cultural as well as material gifts and for the solace of friendship we join in gratitude.

Some ha'e meat and canna eat,
And some ha'e none that want it,
But we ha'e meat and we can eat,
And so the Lord be thankit.

—Burns.

"I see by the almanac that it's going to be a hard winter. Well,—let's be thankful it ain't winter all the year round." says "His Nibs." "His Nibs," by the way, is only one of the roles played by Charles (Chic) Sales in his first motion picture, a five reel comedy produced by Exceptional Pictures.

Photo by Strauss. Peyton Studio

Charles Ray is thankful. Here is the First National star, with Arthur S. Kane, who presents him in his pictures, each drinking in grape-juice to each other's continued health and prosperity.

Norma and Constance Talmadge have found that the director will become quite sociable when fed like a human being. Norma and Constance on location with director Chet Withey for their forthcoming First National Picture.

Director William D. Taylor drinks a toast to his "The Morals of Marcus" company in ice water. Tea is the beverage for the others, apparently not enjoyed by leading man William P. Carleton. Kathlyn Williams at the left and Realart star, May McAvoy at the right.

This little girl is fed up and grows up into the leading role as played by Mabel Julienne Scott in "No Woman Knows," a Universal picture, based on Edna Ferber's magazine story, "Fanny Herself."

Mr. Ben Turpin, the Mack Sennett comedian, recently provided a bountiful dinner for Mr. Zero's "Shorn Lamb of Labor" at he Hotel de Jobless, Howard Street, Boston, and officiated as Maitre de Hotel.

Photo by Eddie Scanlan

Sante Fe tells Pard the hobo life is not an easy one, in the Universal picture, "The Fox," starring Harry Carey. It was filmed in the Mojave Desert, one of the hottest places in the world.

The Beggar Maid

Is this the screen's answer to the demand for better pictures?

It is not often that a two-reel subject awakens more than passing comment, but this seems to be the exception that proves the rule. This story is a picturization of the Burne-Jones masterpiece now hanging in the Tait Gallery in London. So impressed was Hugo Reisenfeld with this short story that he put on a special prologue for it, consisting of a duet in an old garden, followed by the recital of Tennyson's poem of the same name, on which Sir Edward Burne-Jones based his famous painting. This is the first of a series of short pictures based on the masterpieces of art, which reaches the screen through the Hodkinson Corporation. It was produced by the Triart Films, headed by Isaac Wolper, who gave us "The Miracle Man," and was taken under the direction of Herbert Blanche and Lejaren A. Hiller.

Back of "The Beggar Maid" is the plan to humanize the great paintings of all ages and at the same time preserve the entertainment values so necessary to a successful presentation on the screen. Twelve paintings are to be chosen by the following advisory board, made up of the leading art patrons and authorities of the day:

Robert W. DeForest, President of the Metropolitan Museum of Art, New York.
Francis C. Jones, Treasurer of the National Academy of Design, trustee of Metropolitan Museum of Art.
Edwin H. Blashfield, President of the National Academy of Design.
Charles Dana Gibson, President of the Society of Illustrators, Editor of *Life*.
Robert Aiken, President of the Sculptors' Society of America.
Louis C. Tiffany, Founder of the Louis Comfort Tiffany Foundation.
Daniel Chester French, famous sculptor.

This board has thus far chosen "The Bashful Suitor," by Israels; "The Young Painter," by Rembrandt, and "Mona Lisa," by Leonardo da Vinci, to follow "The Beggar Maid."

Dragged before King Cophetua, the aged father of "The Beggar Maid," is saved through the intercession of his beautiful daughter.

"Beauty's knees in suppliance bent." The maid intercedes with the stern King for her father's life.

'Subjects of this kind," said Mr. Hodkinson, "will do more to answer the demand for better pictures on the part of both the press and public alike, than all the promises producers can make. Here, on the screen, they witness the actual moving impulses back of the painting. They see the artist at work on it, and follow every stroke of the brush in a vivid picturization of his subject. Whether or not the public likes this sort of a picture received a decisive answer in its pre-release showings in New York.

Before "The Beggar Maid" was filmed, a scenario was prepared, constructed upon the story of King Cophetua and the legend on which Tennyson based his poem. Burne-Jones is shown in a reverie over a volume of verse, and when his neighbor, a young English earl, bursts into praise of the matchless beauty of the daughter of one of his tenants, the idea of the painting unfolds to the painter's imagination. He seeks out the peasant girl, to pose as the Beggar Maid, and promptly enlists the services of the earl as King Cophetua.

The picture was made on the beautiful Long Island Estate of Mr. Tiffany, a member of the Advisory Board, and so infinitely carefully were the details worked out that it is said 20,000 feet of film were used to get the final 1,600 feet comprising the subject.

'Our whole idea in presenting these pictures," said Mr. Wolpers, "is to emphasize the things worth while in art through the medium of genuine entertainment. We must have the shadows in life as well as the lights, but here is a consistently worked out series of pictures without heroes, villains or domestic triangles, yet absorbingly interesting."

"It was, of course, gratifying to a degree that the public sensed the value of these pictures so quickly and so enthusiastically. It has encouraged us to enter upon the other pictures in the series with a degree of confidence possible only when you feel that you are giving the exhibitor something his audience is going to appreciate."

We are The

PRISCILLA DEAN'S "Conflict," through which she triumphed. We remember her "Reputation," Universal it is. Portrayals, three in one—helped to put "Reputation" over—the "Conflict" adds to it.

This happy family from the Cameo Classic, "Home-Keeping Hearts," the new Ellis Barrell genre screen-play from Longfellow and for lovely little MILDRED RYAN playing therein.

PAULINE STARK, in Whitman Bennet of George Broadhurst's play, "The Pric by Miss Stark in "Salvation Nell," in " North

BETTY ROSS CLARK, up to her neck, in a recent picture, "Lucky Carson."

ELSIE FERGUSON'S appearance before and in "Footlights": any play that brings her before the public, and this one in particular, which presents her with a dual role and many impersonations.

"Fool's Paradise," in which Cecil De Mille has outdone himself in sumptuous settings, in wonderfully fine pictures of MILDRED HARRIS and CONRAD NAGEL, a play pre-eminent.

"Miss Lulu Bett," the Pulitzer de Mille for Paramount so that in contrast to the few thousand speaking stage. LOIS WILSON th

ankful for,—

t's "Wife Against Wife," a picturization
e." For the memorable impersonations
Snowblind" and in "The Flower of the
."

Rex Beach's "Iron Trail," in which ALMA TELL as Eliza Appleton exchanges her feminine frills for furs, in the khaki clad North of Alaska.

"Woman's Place" with CONNIE TALMADGE in it. A brace of books, a glass of water and thou speaking in the wilderness, the wilderness were paradise enow.

Rupert Hughes' picture, "From the Ground Up," featuring TOM MOORE.

The "Single Track" mind of CORINNE GRIFFITH: as Janette Gildersleeve, she develops from a social butterfly into an outdoor business girl, who completes the Single Track Road.

Prize Play for 1920, filmed by Wm.
fifty millions of people may see it,
who witness a performance on the
N is featured in it, a cause for giving
anks.

CARMEL MYERS, in the serial "Breaking Through," her first Vitagraph release. Her director, Robert Ensminger, instructs James Butler in the art of love making.

Effective Fashions affected by the Stars.

BETTY COMPSON, in Paramount pictures, in henna sequin gown. The egg-shaped sequins of such large design will be shown in New York fashion displays this fall. The bodice of the gown is of gold metallic cloth, the train is finished with silver tip fox, the suspender sequin straps also form the neck and shoulder line across the back.

The charm of the Orient is carried out in a vogue turban worn by GLADYS WALTON, Universal star.. The turban is of red and silver metallic cloth and has a voluminous veil of lace and chiffon, the lace is of red and the chiffon of dark blue.

MARY MILES MINTER, in a frock of apple-green taffeta trimmed in black velvet, with girdle of flowers of same material.
Photo by Donald Biddle Keyes

Rose colored taffeta and silver lace has been chosen by Mrs. Carter De Haven for a dancing frock in "My Lady Friends." The bodice is sleeveless and quite decollete. A bouffant skirt of silver lace over a short under skirt of taffeta result in a most attractive style for the petite star.

HELEN FERGUSON, playing an important role in "Miss Lulu Bett," wearing a new fall model of black crepe meteor. The wide flowing sleeves are a pale flesh color and a band of the black from the shoulder to the wrist gives a graceful line. The skirt is short, not full, and edged with white monkey-fur. A black side panel edged with the same fur and several inches longer than the skirt gives it the necessary "different quality."

WANDA HAWLEY wears a soft blue velvet fall and winter street suit, with cuffs, collar and turban of Kremer.

A Camera Story of the making of a great cigarette

No. 2 of a series

The "ordering" or conditioning of leaf tobacco for storage is an important mechanical step and interesting, too. But more so is that patient aging of the leaf which takes place during storage.

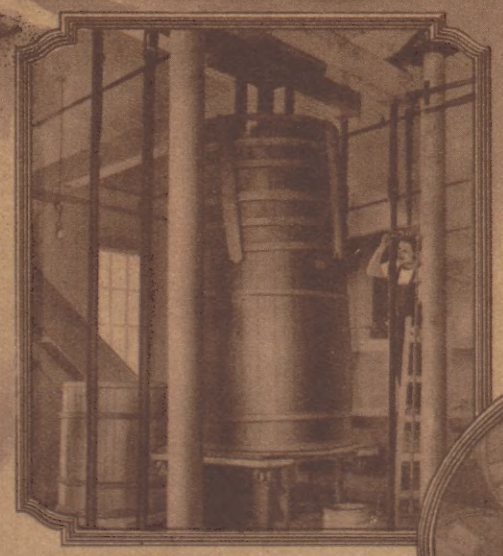
Twice every year for two years, the tobacco, tightly packed in hogsheads, goes through a natural "sweat", becomes limp and soft—literally steeps in its own juices.

This is nature's method and it can't be hurried. No man-made, time-saving process can make up for the loss of the sweetness and mellowness attained by this natural aging process which we regularly employ in treating the leaf for Chesterfield cigarettes.

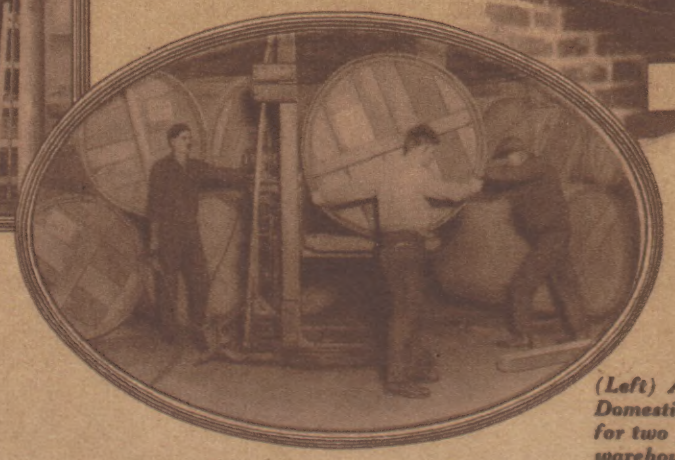
The tobacco, as received from the farm, is first dried out in enormous long ovens, kept at fixed temperatures, through which the tobacco, hung from endless belts, moves slowly. In the last compartment of the oven live steam is admitted from which the tobacco absorbs a known amount of moisture. It is then in "order" for storage.

(Above) A Turkish magazine where native tobacco is allowed to age in its own good time.

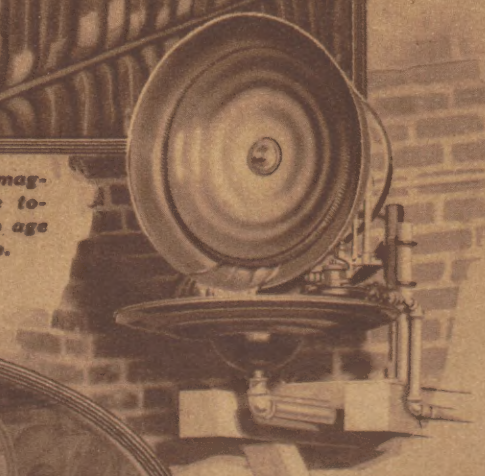
(Left) One of our "humidifying" rooms where Turkish tobacco is "ordered" or moistened before blending with Domestic leaf.



(Above) Domestic tobacco, after drying, is hydraulically "prized" or packed into hogsheads.



(Left) After "prizing," Domestic tobacco is aged for two years in storage warehouses.



(Above) "Humidifier"—our own weather-maker.

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Beauty Secrets Revealed
Anna Q. Nilsson, the Popular Actress Tells How

To Instantly Have a Beautiful, Rosy-white Skin and Complexion

Photo by Hoover Art Studios, Los Angeles, Calif.

MISS ANNA Q. NILSSON

New York—"The secret of beauty is the proper care of the skin," says Miss Nilsson, the popular Metro star. "It only requires a few moments' time and anyone is more than paid for the little effort it takes. In the first place the skin should be kept scrupulously clean. Use a good cleansing cream (Liska cold cream I have found to be the best), follow this by bathing the face with warm water, then rinse with cold water and dry thoroughly with a coarse towel. After this process select a beautifier which in addition to being a beautifier has a healing effect on the skin. The very best I have found for this purpose is derwillo, as it instantly beautifies the complexion and its continued use makes the results permanent." Derwillo takes the place of face powder, as it stays on better and is wonderful for a shiny nose, oily, dark, sallow skin, freckles, tan, wrinkles and other facial blemishes. Just make this test: Put derwillo on one side of your face, then look in your mirror and compare it with the other side—you will need no further argument to convince you that nothing beautifies like derwillo. It imparts a youthful appearance and if you would keep your complexion at its best all the time make derwillo a part of your toilet as you now do face powder, and note the favorable comments of your friends. Short sleeves are now in vogue; use derwillo to beautify your hands and arms and protect them from roughness and ruddiness, which always follows exposure to sun, dust and wind. It is guaranteed absolutely harmless on the most delicate skin and will positively not stimulate or produce a growth of hair. Give it a thorough trial and you will never be without it. Accept no substitutes as there is nothing "better," "just as good" or "just like it."

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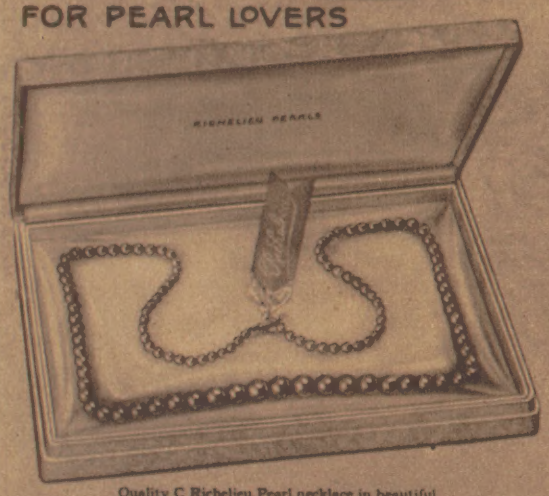

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